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A  
SCHOOL  
FOR THE  
HARMONIUM,

CONTAINING A DESCRIPTION OF THE INSTRUMENT, A DIAGRAM OF THE STOPS,  
FULL DIRECTIONS FOR BLOWING, FINGERING, &c.,

TWENTY ORIGINAL PROGRESSIVE STUDIES,  
CAREFULLY FINGERED,

AND A COLLECTION OF SACRED AND SECULAR PIECES  
BY THE BEST COMPOSERS,

ARRANGED FOR INSTRUMENTS OF VARIOUS SIZES,

BY

KING HALL.

*Ent. Sta. Hall.*

*Price Five Shillings.*

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## INTRODUCTORY REMARKS.

THE Harmonium is an instrument of recent invention, and, though gradually becoming a household favourite, is at present sadly neglected—not to say decried. The musical *repertoire* is exceedingly limited, the number of professional performers small, and the opportunities of hearing the instrument properly played are consequently few. So much prejudice exists, that the majority of professors of music think it beneath them to make a study of the Harmonium. It is scarcely a matter of wonder, therefore, that so few amateurs are at all conversant with, or have even the remotest conception of, the charming effects which can be produced.

The Harmonium was not intended to be used merely as a substitute for the Organ. It possesses certain characteristic features which are peculiar to itself alone, and which render it as distinct from the Organ as this latter is from the Piano.

From these remarks, the necessity for an entirely different treatment of the Harmonium is obvious, and to this end the present work has been written.

The Music is divided into sections, each section containing a number of pieces—Sacred and Secular—suited to an instrument with a given number of registers.

Should the present effort meet with public approval, the Author proposes additional publications in continuation of the various sections.

It is here necessary to state that this Tutor is intended only for those who possess some acquaintance with the Pianoforte.

In concluding these Introductory Remarks, the Author would advise all who wish to attain proficiency to devote a little time regularly to the practice of scales and technical studies, *not on the Harmonium, but on the Piano*, in order to acquire and retain that elasticity of finger which is so necessary in playing upon any keyed instrument.

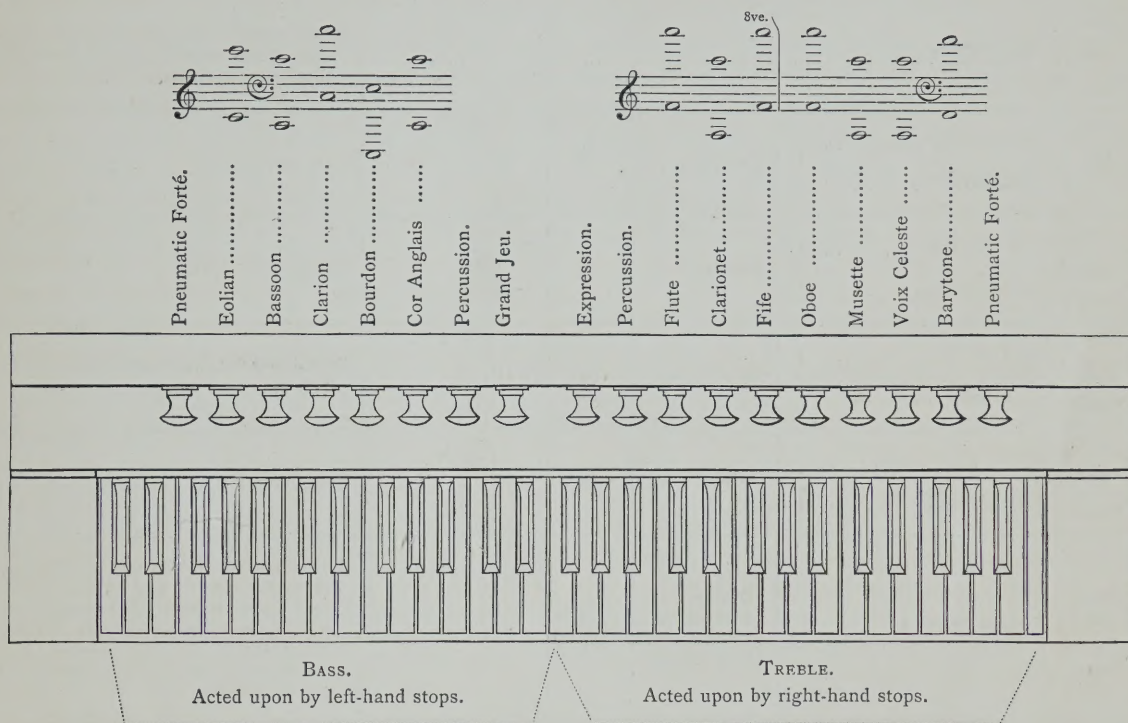


# A SCHOOL FOR THE HARMONIUM

BY

KING HALL.

## THE KEY-BOARD AND STOPS.



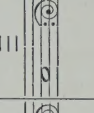
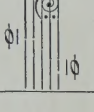
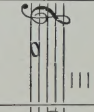
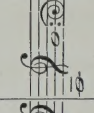
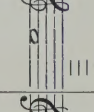
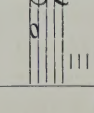
THE *key-board* possesses a compass of *five* octaves, extending from  to , and by means of the stops the sounding compass can be increased *two* octaves—from  to . The stops—which are arranged in a row immediately over the keys, and within easy reach of the performer's fingers—are divided into Bass and Treble.

On playing the scale upward, it will be found that the stops belonging to the Bass break off at , and those of the Treble commence at . The reason for this is to place more variety at the disposal of the performer, as he is thus enabled to use different stops in the Bass from those he is using in the Treble.

The following Diagram shows the arrangement of the stops, their compass, pitch, and the feet, or corresponding Organ tone. As instruments differ very much in the nomenclature of the stops, the Author has thought it better to place two or three of the names that are most frequently met with under each stop. In instruments of larger dimensions than the one in the diagram, the student will meet with some additional stops, which possibly may cause a little embarrassment. An explanation of most of these, including their quality and pitch, will be found in the "TABLE OF STOPS."

Of course the quality can only be approximately given. Every maker has his own ideas upon this point, though each tries, more or less successfully, to imitate the instruments after which the various stops are named.

TABLE showing the POSITIONS of the STOPS over the KEY-BOARD, and the NAME, PITCH, FEET, COMPASS and QUALITY of each STOP.

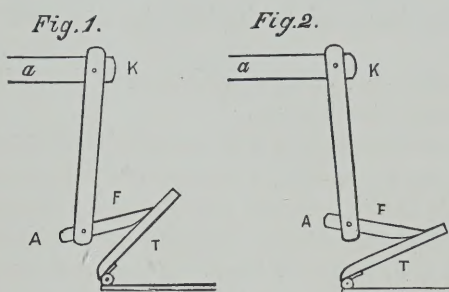
| STOPS.                                                                             | NAME.                                                         | PITCH.                                                                | FEET.                           | COMPASS.                                                                            | QUALITY AND MECHANISM.                                                                                                                                                                                                             |
|------------------------------------------------------------------------------------|---------------------------------------------------------------|-----------------------------------------------------------------------|---------------------------------|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|    | FORTÉ ... ..                                                  | ...                                                                   | ...                             | ...                                                                                 | A mechanical stop, which makes the instrument sound louder, by opening a passage for the sound to escape.                                                                                                                          |
|    | BASSOON ... ..<br>BASSON ... .. }                             | Unison ...                                                            | 8                               |    | Very reedy and thin.                                                                                                                                                                                                               |
|    | CLARION ... ..<br>CLAIRON... .. }                             | Octave ...                                                            | 4                               |    | Reedy, but bright.                                                                                                                                                                                                                 |
|    | BOURDON ... ..<br>DOUBLE DIAPASON ... ..<br>BASS ... .. }     | Sub-Octave...                                                         | 16                              |    | Round and full, but much heavier than No. 1.                                                                                                                                                                                       |
|    | COR ANGLAIS ... ..<br>DIAPASON BASS ... .. }                  | Unison ...                                                            | 8                               |    | Round and fluty.                                                                                                                                                                                                                   |
|   | GRAND JEU ... ..                                              | {<br>Octave ...<br>Unison ...<br>Unison ...<br>Sub-Octave           } | {<br>4<br>8-8<br>16           } | ...                                                                                 | A mechanical contrivance for bringing into play Nos. 1, 2, 3 and 4, Treble and Bass, without the necessity of pulling out the draw-stops. Sometimes there is a knee-action, and sometimes a heel-action, instead of the draw-stop. |
|  | EXPRESSION ...                                                | ...                                                                   | ...                             | ...                                                                                 | A mechanical contrivance, without which no Harmonium is complete. <i>Without</i> this stop the tone is unchangeable and monotonous; but <i>with</i> it, the reeds are susceptible of the slightest variation in the blowing.       |
|  | FLUTE ... ..<br>DIAPASON TREBLE ... .. }                      | Unison ...                                                            | 8                               |  | Same as No. 1, Bass.                                                                                                                                                                                                               |
|  | CLARINETTE... ..<br>DOUBLE DIAPASON ... ..<br>TREBLE ... .. } | Sub-Octave...                                                         | 16                              |  | Same as No. 2, Bass.                                                                                                                                                                                                               |
|  | FIFE ... ..<br>FIFRE ... ..<br>PRINCIPAL ... .. }             | Octave ...                                                            | 4                               |  | More fluty than No. 3, Bass                                                                                                                                                                                                        |
|  | OBOE... ..<br>HAUTBOIS ... .. }                               | Unison ...                                                            | 8                               |  | Same as No. 4, Bass.                                                                                                                                                                                                               |
|  | FORTÉ ... ..                                                  | ...                                                                   | ...                             | ...                                                                                 | Same as Forté, Bass.                                                                                                                                                                                                               |



## DIRECTIONS FOR BLOWING.

FIRST of all a good *seat* is indispensable. An ordinary chair or stool will not answer the purpose, therefore it is advisable that the student procure a proper Harmonium stool. Any manufacturer will furnish one for a moderate sum.

In playing the Pianoforte the elbows should be a little above the level of the keys ; but at the Harmonium it is seldom possible to adopt the same position, as the height of the key-board varies in different instruments. The great secret of Harmonium playing lies in the possession of thorough command over the blowing apparatus. To gain this command, seat yourself at the instrument with the knees about a couple of inches from the knee-board. Place your feet upon the treadles, or foot-boards, as near the top as can be managed conveniently, so as to gain a long leverage. The *toe* and *ball* of the foot should *alone* be applied, and the *heel kept entirely free*. The position of the foot is represented in the following figures, which, for the sake of clearness, are drawn in the form of levers.



K represents the knee,  
A        „        „        ancle.

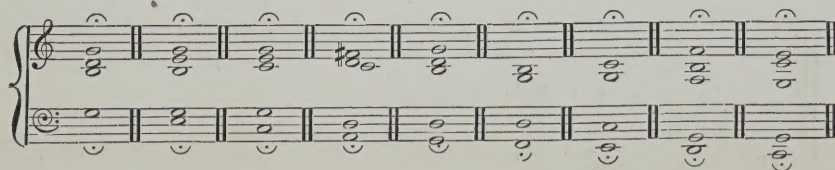
F represents the foot, and  
T " " treadle.

It will be seen that *a* K is in the same horizontal line in both figures, no matter what position F takes. This should always be the case when only a moderate amount of pressure is required. If, however, more power be wanted, it will become necessary to raise and lower K ; but the motion should be very slight. It is almost unnecessary to say that the treadles must be depressed *alternately*. Draw No. 1—

Bass and Treble, put down the chord of C  and commence blowing very gently. The notes enter very softly, as if afraid of being heard. Now blow a little harder,—the tone grows rapidly louder. Blow harder still,—the tone increases to a *fortissimo*. You can now *feel* by the resistance the wind offers that the wind-chest and reservoir are full. Dispossess yourself of the idea that you will injure the instrument by thoroughly filling the bellows. Few Harmoniums are now made without an “escape-valve,” and any excess of air makes its exit by this valve.

Practise the above carefully, listen attentively to the various degrees of power, and note the requisite pressure.

Now try to sustain the chord for some time, first *forte*, then *mezzo-forte*, then *piano*, and lastly *pianissimo*. When you have accomplished this, practise each of the following chords in the same way.



Go over the same ground with the stops No. 3 drawn in addition to No. 1.

Then proceed to the following exercises, making use of the stops marked at the commencement of each.

The treadles should never be depressed to the full extent, but only about one-half, or, at the most, two-thirds of their depth.

Blow steadily, and avoid *jerking* the bellows and *blowing in time*. The latter fault comes naturally, therefore be careful to guard against it at the outset.

The softer the blowing the more difficult is it to keep the wind steady and the reeds in vibration. Your ears must be on the alert to distinguish all the notes of each chord; and if it be discovered that one of the notes is absent, blow a shade harder until the absentee makes his appearance.

Some instruments possess what are called "wind indicators," which are supposed to enlighten the performer as to the quantity of wind in the bellows. These contrivances are useless; and, indeed, worse than useless, for they are apt to get out of order, and thus deceive the player. Besides which they make the playing too mechanical. Should your instrument possess any mechanism of the kind it will be best to stop its action, or remove it entirely.

## MODE OF FINGERING.

LEGATO passages often occur in which it appears necessary to place the same finger on two or more successive keys. On the Pianoforte this may be done, but never, except where it is impossible to do anything else, on the Harmonium. The sounds of the former instrument are short in duration, and gradually diminish in intensity until they die away altogether. Hence the break which occurs when one finger is used several times in succession is scarcely perceptible. The sounds of the latter, on the contrary, are sustained as long as the keys are depressed. Consequently, the finger cannot be taken off one key and placed upon another without a palpable cessation of the sound.

It is evident, therefore, that another mode of fingering must be adopted. This mode consists in substituting one finger for another while the key is depressed.

Let the student play the following passage as marked, and he will see the method at once. This fingering is fully illustrated in the Studies.



## MODE OF INDICATING AND MOVING THE STOPS.

THE method employed in this book to indicate the drawing out or pushing in of the stops is exceedingly simple. When a stop is to be drawn out the number or initial letter is marked thus :— , 4, S; but when it is to be pushed in a dash is drawn through the figure or letter, thus :— 2. 4. S, or S.

The Treble stops are placed on or near the Treble stave, and those of the Bass on or near the Bass stave. G and E—abbreviations for Grand Jeu and Expression—are always placed *between* the staves.

The Forté stops are left to the judgment of the performer.

In order to draw a stop out, it is not necessary to grasp it with the whole hand, as if you were holding on to something for safety. Place two fingers on the upper part of the knob, and draw it out by contracting the fingers, without otherwise moving the hand. The motion should proceed chiefly from the third knuckle.

If more than one stop has to be drawn out, place a finger on each.

It is usually best to make use of the point of the finger when pushing a stop in.

Sometimes one stop has to be drawn out and another pushed in simultaneously. Place the point of a finger on the stop to be drawn, and the back of another finger against the stop to be pushed in. A little practice will soon enable you to do this with ease.

## PITCH.

FOR the information of those persons who are not familiar with the technical phrases used in Organ language, a slight explanation is necessary.

A given note requires a pipe of a certain length to produce it; hence it is common to say that such and such a note is of 4 or 8 feet pitch,—meaning that a pipe must be 4 or 8 feet long to produce this note. Musicians always make use of this method of indicating the pitch of a note, no matter what instrument they speak of. It is also used when referring to the stops of an Organ or Harmonium. When a key is put down on either of these instruments, with an 8 feet stop drawn, and a corresponding key depressed on the Pianoforte, the two sounds will be in unison.

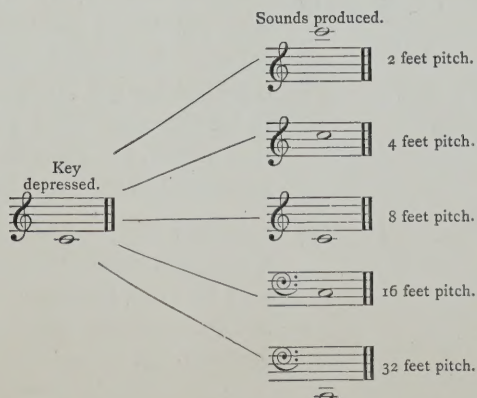
A 4 feet stop produces sounds which are really an octave *higher* than the notes depressed.

A 2 feet stop produces sounds *two* octaves higher than the notes depressed.

A 16 feet stop produces sounds which are an octave *lower* than the notes depressed.

A 32 feet stop produces sounds which are *two* octaves lower than the notes depressed.

For instance, if the middle C be the note depressed, the sounds produced, by the different stops drawn separately, will be the following :—



## THE REEDS.

THE tone of the Harmonium is produced by small strips of metal, called "tongues," vibrating to and fro in separate columns of air. Each tongue is rivetted on to a metal frame, and the whole is called a "reed," or "vibrator."

The size of the Harmonium does not depend upon the number of stops it possesses, but upon the number of sets of vibrators.

## TABLE OF STOPS.

THE stops are divided into two classes—*sounding* and *mechanical*. We will commence our list with the former.

To save repetition it must be understood that the term "a half-stop" means one which only extends through one portion of the instrument—Treble or Bass.

## SOUNDING STOPS.

| NAME.                      | Number<br>or<br>Initial<br>Letter. | Pitch in<br>Feet. |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|----------------------------|------------------------------------|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| FLUTE AND COR ANGLAIS .... | I                                  | 8                 | Round and fluty, and suited to any style of music.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| PERCUSSION ....            | I                                  | 8                 | This consists of a set of hammers which strike the reeds as the hammers of the Pianoforte strike the strings, thus setting them instantaneously in vibration. The sharp strokes of the hammers elicit clearly distinguishable notes, even when there is no wind employed to keep the reeds in vibration. This contrivance only acts upon No. 1 (Bass and Treble). In some instruments it is brought into action only with No. 1; in others it possesses in addition separate draw-stops.<br>The use of the Percussion is to give greater promptness to the speech, and thus render clear the most florid passages. It is not, however, an absolute necessity; as good bellows will generally compensate for the want of Percussion. |
| CLARIONET AND BOURDON .    | 2                                  | 16                | Round and full, but much heavier than No. 1. This stop and No. 1 combined are very useful for Organ effects. In Church music, which is not properly arranged for the Harmonium, it will be most effective to let the right hand play the chords an <i>octave higher than written</i> , the left simply playing the Bass in single notes, and in the lower part of the instrument.                                                                                                                                                                                                                                                                                                                                                   |
| FIFE AND CLARION ....      | 3                                  | 4                 | Rather reedy. This stop is chiefly of use for giving a crispness and brilliancy to the full Organ. But it can also be used (sparingly) with No. 2, in the same way and for the same purpose as the combination mentioned under No. 2.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |



| NAME.             |      |      |      | Number<br>or<br>Initial<br>Letter. | Pitch in<br>Feet. |                                                                                                                                                                                                                                                                                                                                                                                                                         |
|-------------------|------|------|------|------------------------------------|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| OBOE AND BASSOON  | .... | .... | .... | 4                                  | 8                 | Reedy and thin. This, like No. 1, is a very useful stop. It can either be used for solos, or combined—in various ways—with the other stops; in both cases with great effect. But it is generally useful combined with No. 1, where its reedy tone is somewhat subdued, or rather covered, by the fluty quality of the other stop.                                                                                       |
| AIGU<br>FIFTEENTH | .... | .... | .... | A)<br>F)                           | 2                 | A half stop belonging to the Bass. Slightly reedy in quality, and chiefly of use for giving brilliancy—as in the case of No. 3—to the Full Organ.                                                                                                                                                                                                                                                                       |
| EOLIAN            | .... | .... | .... | E                                  | 2                 | A half stop, belonging to the Bass portion of the Harmonium. It usually consists of two half sets of vibrators, one of which is tuned a trifle sharper than the general pitch of the instrument. The quality is essentially reedy. Occasionally it has only one half set, in which case the Fifteenth is brought into action also. When used with taste and judgment, this stop has a most beautiful undulatory effect. |
| CELESTE           | .... | .... | .... | C                                  | 8 or<br>16        | This is also a half stop, belonging to the Treble portion of the instrument. It has usually a single half set of vibrators—tuned a trifle sharper than the other stops, and being reedy in quality,—but No. 1 or No. 2 is brought into action also. Occasionally it has, like the Eolian, two half sets.                                                                                                                |
| MUSETTE           | .... | .... | .... | M                                  | 16                | Very reedy and thin. A half stop belonging to the Treble. It is essentially suited to solo work, but can be combined very effectively, in various ways, with the other stops.                                                                                                                                                                                                                                           |
| BARYTONE          | .... | .... | .... | B                                  | 32                | Very reedy, and much fuller than the Musette. This is also a Treble solo stop; but, from its deep tone, it is most effective when judiciously used in combination with other stops.                                                                                                                                                                                                                                     |

## MECHANICAL STOPS.

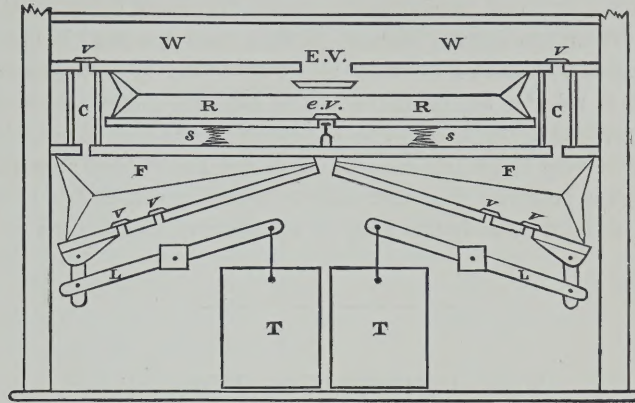
THESE have no vibrators of their own, but are merely mechanical contrivances for acting on the sounding stops.

| NAME.            | Initial<br>Letter. |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |  |  |
|------------------|--------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|
| SORDINE ....     | S                  | A half-stop. When in the Treble, it acts upon No. 2 ; when in the Bass, upon No. 1. It is merely a contrivance for subduing the tone of the set of vibrators upon which it acts. Its principal use is for holding soft chords with one hand, while the other is performing a solo upon some other stop. It must be remembered that the Sordine <i>has no effect</i> unless the stop upon which it acts be <i>pushed in</i> .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |  |  |
| CONTRA BASS .... | C. B.              | This is a half-stop in the Bass, and simply brings into action the Bourdon in conjunction with one of the 8 feet stops.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |  |  |
| TREMOLO ....     | T                  | A half-stop acting upon No. 1 or No. 2 when placed in the Treble, and generally upon No. 1 when in the Bass. As in the case of the Sordine, the Tremolo has no effect unless the stop upon which it acts be pushed in. Its chief, and indeed its <i>only</i> use is to <i>mar the effect of everything in which it is employed</i> . It can be likened to those ingenious instruments of torture commonly called Barrel-organs, and has the same depressing effect upon the listener. The best advice which can be offered in reference to this stop is " <i>don't use it!</i> "                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |  |  |
| FORTÉ ....       | O                  | A simple contrivance for making the instrument sound louder. When the stop is not drawn the tone is partially boxed up ; but when drawn, some small shutters or doors open, and the tone is thus allowed to escape.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |  |  |
| GRAND JEU ....   | G                  | This is an exceedingly useful piece of mechanism, as, by one action, it brings into play Nos. 1, 2, 3 and 4. It would, however, be much more useful if, in large instruments, it brought into play <i>all</i> the sounding stops with the exception of the Barytone. Manufacturers would do well were they to act upon this suggestion, as it would save the performer much inconvenience. Instead of the draw-stop there is sometimes a <i>heel-pedal</i> between the two treadles ; but more often there is a <i>knee-pedal</i> . The latter is by far the best, being easily worked. It is to be regretted that some makers will persist in putting the <i>draw-stop</i> action into their instruments. The performer must necessarily take his fingers off the keys to draw the stop ; while, with the knee-pedal, the full organ can be brought into play without the fingers leaving the keys. The student should bear in mind that it is not always necessary to play <i>forte</i> when the Grand Jeu is drawn. Indeed, some of the finest effects are produced by using the full Organ <i>piano</i> , or even <i>pianissimo</i> . |  |  |



## THE EXPRESSION STOP.

THE following sketch will enable the beginner to understand the action and effect of the Expression Stop :—



TT are the Treadles, or Foot-boards.

LL „ Levers, or cross-bars.

FF „ Feeders.

CC „ Chimneys.

WW is the Wind-chest.

RR is the Reservoir, or Well.

E. V. „ Expression Valve.

e. v. „ Escape Valve.

s s are the springs under the Reservoir.

v v v v v are the valves closing the different air-channels

The air enters through small apertures in the underboards of the Feeders. These apertures are closed inside by small valves. When the underboards are raised by the depression of the treadles, the valves close and the wind in the feeders is forced through the chimneys into the wind-chest, and from thence into the reservoir. The chimneys are also closed by valves which open when those in the feeders shut, and *vice versa*. The wind is thus confined in the wind-chest and reservoir. (When the latter is too full, an escape-valve opens and allows a portion of the wind to escape.) The air is not allowed, however, to rest here, but is again forced upward by the springs under the reservoir. When the keys are depressed, corresponding pallets open, and the pent-up air rushes through the reeds, setting them in vibration, and so makes its escape.

But whether the performer be blowing gently or forcibly, the wind is constantly under a strong pressure from the springs under the reservoir. Consequently the player is unable to produce any sudden effects of *piano* or *forte*. Now if the air could be sent *direct* to the reeds without entering the reservoir at all, there would be no pressure exerted except from the feet of the performer, and it is evident that he thus would have the desired effects under his control.

This is accomplished by means of the EXPRESSION STOP. When the stop is drawn, a large valve (expression valve) closes, and the connection between the wind-chest and reservoir is shut off.

The closing of the valve may be rendered evident by the cessation of sound.

For example :—Fill the bellows with wind, and take your feet off the treadles. Now put down a chord with one hand, while with the other you draw out and push in the Expression Stop. When the stop is drawn the sounds cease, and it is evident that the reservoir containing the compressed air is shut off. The remaining column of air in the wind-chest being under no pressure, cannot set the reeds in vibration. When the stop is pushed in, the valve opens, and the air again resumes its passage through the reeds.

Some amount of patience and perseverance will be required in order to master the difficulties of the Expression Stop.

*To keep the sound continuous, one treadle must commence the descent before the other has finished.*

Do not, however, attempt to use the Expression Stop until you can blow easily *without* it.

As the student may sometimes be in doubt about using the Expression stop, it is advisable to lay down the following general rule for his guidance :—*The Expression stop should always be used, except in pieces requiring uniform loudness throughout.* The exception to the rule should always be borne in mind. Indeed when playing upon very large instruments, with the Expression stop drawn, and taking it for granted that the full power is required, the most expert performer will find it exceedingly difficult, if not altogether impracticable, to blow steadily and keep up the same volume of tone for any length of time.

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## THE PNEUMATIC FORTÉS.

THESE stops, which take the place of the ordinary Fortés, are only to be met with in very large instruments, notably in those of Victor Mustel (Paris), and our excellent English manufacturer, Gilbert L. Bauer.

The Pneumatic Fortés consist of two revolving shutters placed in the shade which covers the back part of the draw-stops, and which are acted upon by two small bellows placed underneath the shade. The air is conveyed from the wind-chest to each of these bellows through a separate air channel. The shutters do not act, however, unless the Pneumatic Forté stops be drawn. If the pressure on the treadles be very slight, the shutters remain closed in an horizontal position; but as the pressure increases they begin to revolve, and when fully open are almost vertical.

In Mr. Bauer's instruments the shutters are also acted upon *mechanically* by two knee-pedals, whether the Pneumatic Forté stops be drawn or not. An advantage is gained by this action, as the right shutter may be opened by the knee while the left remains closed, or, on the contrary, the left may be opened and the right remain closed. The knee-pedals are also of use for gaining an increase of power without an increase of pressure, thus relieving the performer from making unnecessary exertion.

Next to the Expression the Pneumatic Fortés are undoubtedly the most useful appliances which have yet been added to the Harmonium.

There are many other stops to be met with, but it is almost an impossibility to give any description of them. The student will easily discover what they are, and also their use.

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## DEFECTS AND THEIR REMEDIES.

HARMONIUMS, like all other instruments, are at times liable to little disorders, such as jarring reeds, dumb notes, reeds getting flat, tongues breaking, squeaking bellows, and other simple complaints which may be easily rectified. It is always best to send to some competent person to set these things right, as instruments are often seriously damaged through being pulled about by those who do not understand their mechanism. The following instructions are added, however, for the use of those who are so situated that they cannot readily obtain assistance from a manufacturer or musical instrument dealer.



The parts most liable to get out of order are the reeds. To get at these take off the silk shade covering the back of the stops, unfasten the two iron hooks behind, and turn the action completely over—so that the keys are upside down—resting it on a chair or stool. The reeds will then be exposed to view.

When a disagreeable jarring sound is heard, it is caused by some part of the tongue chafing either against the metal frame, or the wood upon which the frame is screwed. If the former be the case, unscrew the reed, hold it up to the light to ascertain where the friction takes place, and then file the part down. If the latter be the case, move the reed slightly, and should this not have the required effect, take the reed off and cut away the portion of the wood-work which obstructs the free vibration of the tongue.

When a dumb note occurs, it generally proceeds from dirt getting fixed between tongue and frame. All that is necessary in this case is to pass the blade of a small penknife under the tongue.

When a tongue gets flat or breaks, unscrew the reed, and send it, *with its octave above or below*, to a manufacturer to have a new tongue rivetted on.

When the bellows squeak, ascertain where the squeaking takes place, and if in the hinges, a little oil will remove it.

Most of the defects to which Harmoniums are liable are caused by damp rooms. These instruments should always be kept in the rooms which are most used, and in which there is little change of temperature. It is folly to place an Harmonium in a room where there is a fire only occasionally; and it is much greater folly to blame the maker in such case because his instrument gets out of order.

When about to purchase an Harmonium, ascertain the following things :—

1. How many sets of vibrators are there ?
2. Are the stops good individually, and do they blend well together ?
3. Are the bellows strong and elastic ?

The rest you must leave to the maker's honour.

If, however, from want of experience, you are not a good judge of these things, take the advice of some one who thoroughly understands the mechanism of the instrument.

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## TWENTY PROGRESSIVE STUDIES.

The first seven Studies are purposely made very easy, in order that the player's attention may be fixed entirely upon the blowing, and not diverted by any manual difficulties. The Stops to be used in all the Studies are those bearing the number 1, or, if the instrument be large, N<sup>os</sup> 1 and 4 together. Studies 1 to 7 should first be practised *without* the Expression stop, and afterwards *with* it; in both cases *very slowly*. The player must endeavour to blow steadily, and avoid jerking the bellows.

**N<sup>o</sup> 1.**

**N<sup>o</sup> 2.**

**N<sup>o</sup> 3.**

**N<sup>o</sup> 4.**

**Nº 5.**

Measures 1-8. Treble staff: 3, 1, +, 2, +, 2, 4, 3. Bass staff: 4, 2, 3, 1, 2, 3, 4. Articulations: +, +, +, +, +, +, +, +.

Measures 9-16. Treble staff: 2, 3, 4, 2, +, 1, z. Bass staff: 3, 2, 4, 1, +, 1, 2. Articulations: +, +, +, +, +, +, +.

**Nº 6.**

Measures 1-8. Treble staff: 4, 2, +, 1, +, 1, +, 3. Bass staff: 2, 3, +, 3, +, 2, 4. Articulations: +, +, +, +, +, +, +.

Measures 9-16. Treble staff: 4, 1, 3, 1, +, 1, z, 1. Bass staff: 1, +, 1, +, 1, +, z. Articulations: +, +, +, +, +, +, +.

**Nº 7.**

Measures 1-8. Treble staff: 4, 2, 4, 3, 2, 4. Bass staff: 3, 4, 3, 4, 2, 3. Articulations: +, +, +, +, +, +, +.

Measures 9-16. Treble staff: 2, 3, 4, 3 4, 3, 2, 3. Bass staff: 2, 4, 2 4, 3 4, 2, 2. Articulations: +, +, +, +, +, +, +.



Every note added to a chord requires an additional pressure on the treadles. It is desirable, therefore, that the performer should practise carefully Nos 8 and 9, and accustom himself to know at a glance the requisite pressure for any particular chord. These Studies should also be played *without* the Expression stop at first; but to accomplish this, all the air must be allowed to escape before the commencement of each chord.

*Andante.*

No 8.

*Andante.*

*p cres:* *f*

*p cres:* *f*

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, starting with a treble clef and a common time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The piece begins with a piano (p) dynamic and a crescendo (cres:) marking. The melody features a series of eighth notes, followed by a half note, and then a quarter note. The bass line consists of a series of eighth notes. The second system continues the melody and bass line, with a forte (f) dynamic marking. The piece concludes with a final cadence.

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment starts with a bass line and a treble line, both featuring a melodic phrase. The score includes dynamic markings: *p cres:* (piano, crescendo) and *f* (forte). The tempo is marked *Allegretto*. The key signature has one flat (B-flat), and the time signature is 3/4. The score is for a single voice and piano.

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one flat (B-flat), and the time signature is 2/4. The first system begins with a piano (p) dynamic and a crescendo (cres:) leading to a forte (f) dynamic. The second system also begins with a piano (p) dynamic and a crescendo (cres:) leading to a forte (f) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line consists of a single melody line with lyrics written below it.

*Andante.*

No 9.

[illegible][illegible]



The following Studies are all to be played with the Expression stop drawn.  
If the instrument possess the Percussion action, this also should be used.

*Andante.*

No. 10.

*Andante.*

No. 11.

*Andante.*

No. 12.



**N<sup>o</sup> 13.**

*Andante.*

*f* *cres:* *rall:* *f*

*p* *cres:*

*f* *dim:* *p* *p*

*cres:* *rall:* *p* *in tempo.*

*cres:* *f*

*rall:* *dim:*

The musical score is for a piece titled "N° 13". It is written for piano, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Andante." at the beginning. The score consists of six systems of music, each with a treble and bass staff. The first system begins with a forte (f) dynamic, followed by a crescendo (cres:) and a rallentando (rall:) section, then returns to forte (f). The second system starts with piano (p) and a crescendo (cres:). The third system features forte (f), decrescendo (dim:), piano (p), and piano (p). The fourth system includes a crescendo (cres:), rallentando (rall:), piano (p), and a tempo change to "in tempo." The fifth system has a crescendo (cres:) and forte (f). The sixth system begins with a rallentando (rall:) and decrescendo (dim:), followed by a final section. The score is filled with various musical notations, including slurs, ties, and fingerings, indicating a complex and expressive piece.



Nº 14 is to be played *legato*, and with uniform loudness all through

*Allegretto.* *simil.*

Nº 14.

4983



*Allegretto.*

No. 15.

Musical score for No. 15, *Allegretto*. The score is in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The piece begins with a piano (*p*) dynamic. The first system has fingerings 2, 2, 1, 2, +, 2, 2. The second system has fingerings 1, 2, +, 2, 1, 3, 5, and a crescendo (*cres:*) marking. The third system has fingerings 5, 3, 3, 3, 2, 4, and a forte (*f*) dynamic. The fourth system has a decrescendo (*dim:*) marking, a piano (*p*) dynamic, and fingerings 5, 2. The fifth system has fingerings 5, 3, 1, 2 and a rallentando (*rall:*) marking. The piece ends with a double bar line.

No 16.

musical score for No 16, *Allegro moderato*. The score is written for piano and features various dynamics and musical notations. The first system begins with a *mf* dynamic. The second system includes a *p* dynamic, followed by *mf*, *f*, and *sfz*. The third system features a *f* dynamic. The fourth system includes a *f* dynamic. The fifth system includes a *f* dynamic. The score includes various musical notations such as triplets, slurs, and fingerings.



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings.

**System 1:** Features a series of chords and single notes. Dynamics include *f* (forte) and *p* (piano).

**System 2:** Continues the melodic and harmonic development. Dynamics include *f* and *p*.

**System 3:** Includes the instruction *rall:* (rallentando) and *mf in tempo.* (mezzo-forte in tempo). Dynamics include *f* and *p*.

**System 4:** Features complex passages with fingerings indicated by numbers 1, 2, 3, and 4. Dynamics include *p*.

**System 5:** Includes fingerings and dynamics *f* and *f*.

**System 6:** Concludes the page with a *rall:* instruction and a final chord. Dynamics include *f*.

At the bottom center of the page, the number 4983 is printed.



Nº 17 is intended for the practice of the *staccato*. It should be played with uniform loudness; and great attention must be paid to all the marks.

This Study can only be effectively rendered when the instrument possesses the Percussion action.

*Allegro non troppo.*

Nº 17.

*stacc.* *mf* *sempre staccato.*

1st time. last time.



*Allegro scherzando.*

No 18.

The musical score is for a piece titled "No 18" in the tempo "Allegro scherzando". It is written for piano and treble clef. The key signature has one sharp (F#). The time signature is 6/8. The score consists of six systems of two staves each. The first system begins with a forte (f) dynamic. The second system includes a crescendo (cres:) marking. The third system features a forte (f) dynamic. The fourth system includes a piano (p) dynamic with a half note (1/2). The fifth system features a forte (f) dynamic. The sixth system features a forte (f) dynamic. The score includes various musical notations such as slurs, accents, and fingerings (1-4).



Three systems of piano music for practice. The first system has a treble and bass staff with a forte (*f*) dynamic. The second system also has a treble and bass staff with a forte (*f*) dynamic. The third system has a treble and bass staff with a piano (*p*) dynamic and a *dim:* marking. Fingerings and accents are indicated throughout.

Nº 19 is for the practice of accentuation. It is to be played *legato*; and wherever the accent ( $\wedge$ ) is placed, there must be a sharp pressure on the treadles.

*Allegro vivace.*

Nº 19.

Three systems of piano music for practice, labeled Nº 19. The first system has a treble and bass staff with a mezzo-forte (*mf*) dynamic. The second system has a treble and bass staff with a mezzo-forte (*mf*) dynamic. The third system has a treble and bass staff with a mezzo-forte (*mf*) dynamic. Fingerings and accents are indicated throughout.



13

*f*

*f*

*f*

*cres:*

*f*

*f*

*f*

*dim:*

*dim:*

*f*

*f*

*dim:*

*p*



*Allegretto.*

No. 20.

*p*

*cres:*

*p*

*cres:*

*dim:*

*mf*

*p*

*1st time.*

*p*

*2nd time.*

*p*



This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is highly detailed, featuring numerous fingerings (e.g., 1, 2, 3, 4, 5, +) and dynamic markings.

- System 1:** Starts with a forte (*f*) dynamic. The right hand has complex sixteenth-note patterns with fingerings like 4, 3, 1, +. The left hand has a steady eighth-note accompaniment.
- System 2:** Features a fortissimo (*fp*) dynamic. The right hand continues with intricate patterns, while the left hand has a more active role with eighth notes.
- System 3:** Returns to a forte (*f*) dynamic. The right hand has a melodic line with many accidentals, and the left hand has a rhythmic accompaniment.
- System 4:** Continues the melodic development in the right hand with various fingerings and slurs.
- System 5:** Includes a *dim:* (diminuendo) marking. The right hand has a melodic phrase, and the left hand has a simple accompaniment.
- System 6:** Features a *p* (piano) dynamic with a *cres:* (crescendo) marking. The right hand has a melodic line, and the left hand has a simple accompaniment. The system ends with a *mf* (mezzo-forte) marking.



This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamic markings include *cres:* (crescendo), *dim:* (diminuendo), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). The piece concludes with a double bar line and a repeat sign.

4983



## SECTION 1.

17

(ADAPTED FOR HARMONIUMS WITH ONE SET OF VIBRATORS.)

"THOU WILT KEEP HIM IN PERFECT PEACE!"

FROM AN ANTHEM.

HENRY JOHN GAUNTLETT.

Mus. Doc.

1 *Andantino.*

The musical score is written for a harmonium with one set of vibrators, in the key of D major (one sharp) and 3/8 time. It consists of six systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The first system begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. The tempo is marked '1 Andantino.' and the initial dynamic is 'E p'. The score includes several crescendo ('cres:') and decrescendo ('dim:') markings. The final system concludes with a double bar line and a fermata over the final chord.

*E p* *cres:* *dim:*

*p* *cres:*

*dim:* *cres:*

*f*

*p* *cres:*

*f* *dim:* *pp*



The musical score is written for piano and organ. It consists of six systems of staves. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked as  $\text{♩} = 92$ . The score includes various musical notations such as dynamics (*mf*, *f*, *ff*, *p*), articulation (*cres.*, *poco a poco dim.*), and a final double bar line. The organ part is indicated by a large '1' at the beginning of the first system.

1

*mf*

*f*

*ff*

*cres.*

*poco a poco dim.*

*p*



# "THOU ART TO BE PRAISED!"

19

QUARTETT FROM AN ANTHEM.

ARTHUR S. SULLIVAN.

*Moderato  
non troppo  
lento.*

The musical score is written for piano and organ. It consists of seven systems of music. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Moderato non troppo lento.' The key signature has one sharp (F#). The score includes various musical notations such as dynamics (p, f, cresc., dim.), articulation (accents), and performance instructions (rall., a tempo.). The organ part is indicated by '(ORG.)' in parentheses. The score concludes with a double bar line and repeat dots.

1

*p*

*cres:*

*f*

*p* (ORG.)

*p* (VOICES.)

*rall:*

*a tempo.*

*cres:*

*f*

*dim.*

*p*

*p* (ORG.)



## "THE RIGHTEOUS SHALL FLOURISH."

ANTHEM.

J. BAPTISTE CALKIN.

$\text{♩} = 96.$

1

*E p*

*p*

*p*

*esp:*

*cres:*



This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics marked are *p* (piano), *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *cres.* (crescendo). There are also markings for *cal.* (calando, meaning gradually slowing down) and *rit.* (ritardando, meaning gradually slowing down). The piece concludes with a double bar line and a repeat sign.

System 1: Treble clef has a whole note chord (F#, C#) and a half note (F#). Bass clef has a whole note chord (F#, C#) and a half note (F#). Dynamics: *p*, *f*, *p*.

System 2: Treble clef has a whole note chord (F#, C#) and a half note (F#). Bass clef has a whole note chord (F#, C#) and a half note (F#). Dynamics: *cal.*, *pp*.

System 3: Treble clef has a whole note chord (F#, C#) and a half note (F#). Bass clef has a whole note chord (F#, C#) and a half note (F#). Dynamics: *mf*.

System 4: Treble clef has a whole note chord (F#, C#) and a half note (F#). Bass clef has a whole note chord (F#, C#) and a half note (F#). Dynamics: *p*.

System 5: Treble clef has a whole note chord (F#, C#) and a half note (F#). Bass clef has a whole note chord (F#, C#) and a half note (F#). Dynamics: *pp*.

System 6: Treble clef has a whole note chord (F#, C#) and a half note (F#). Bass clef has a whole note chord (F#, C#) and a half note (F#). Dynamics: *cres.*, *f*, *p*.

System 7: Treble clef has a whole note chord (F#, C#) and a half note (F#). Bass clef has a whole note chord (F#, C#) and a half note (F#). Dynamics: *cal.*.



## "NIGHT WINDS THAT SO GENTLY FLOW."

PART SONG.

J. BAPTISTE CALKIN.

$\text{♩} = 80$

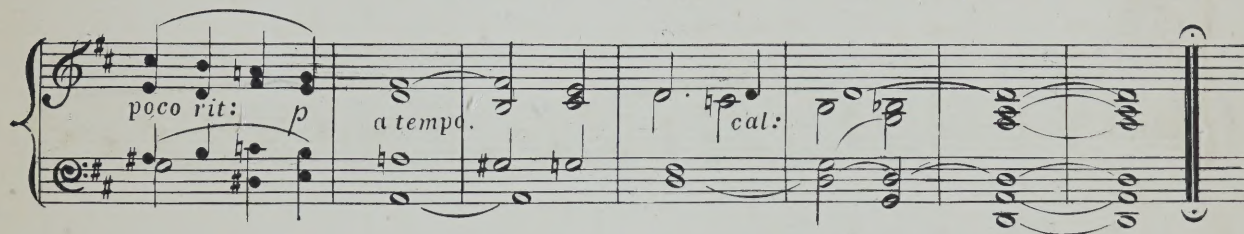
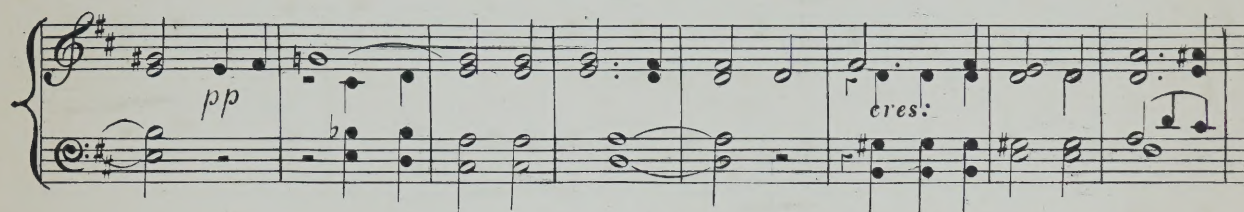
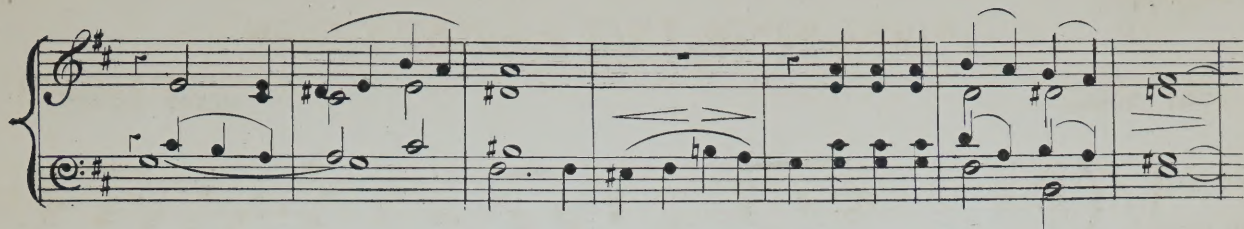
*E* *p*

*pp*

*rit.* *a tempo.*

*p*

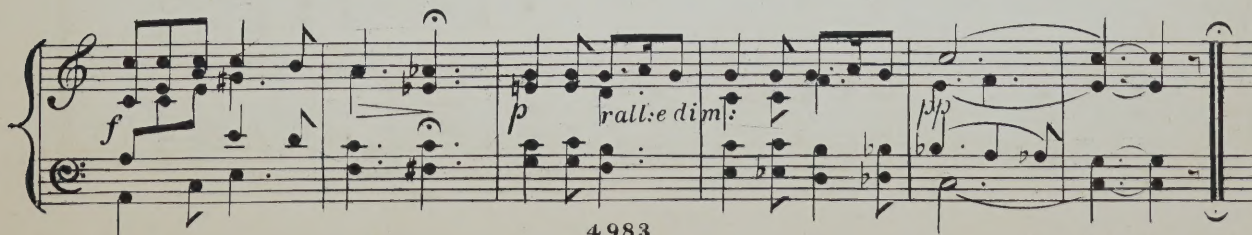
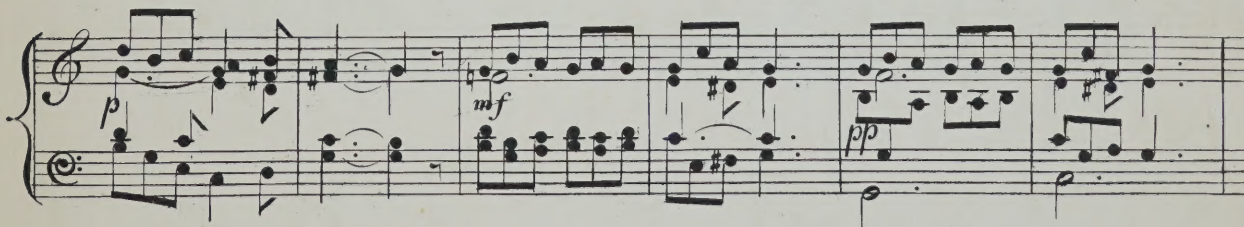




"SWEET AND LOW."

PART SONG.

JOSEPH BARNBY.





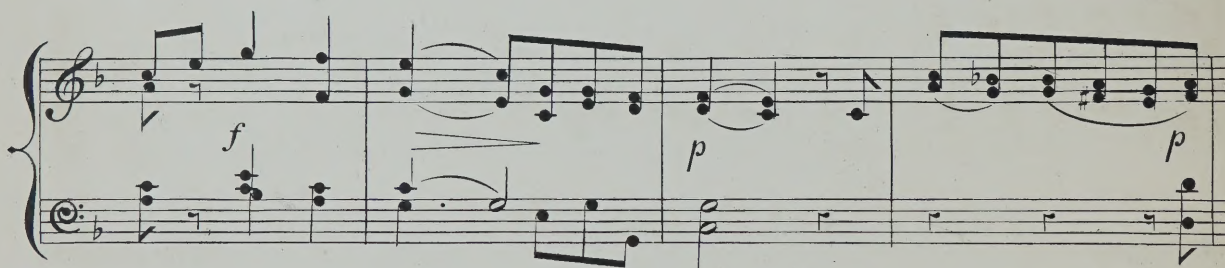
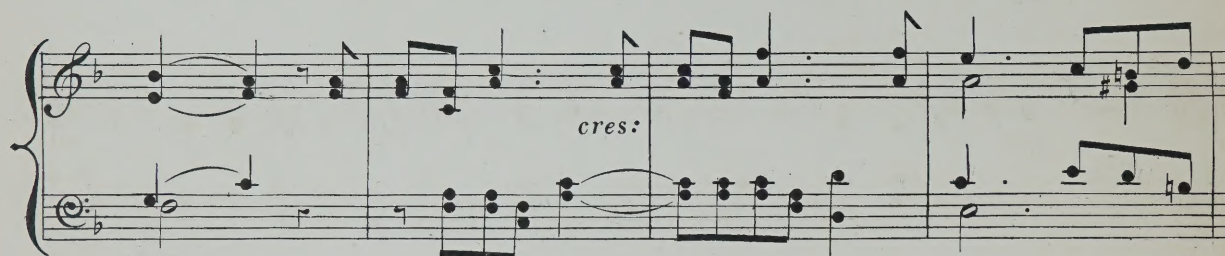
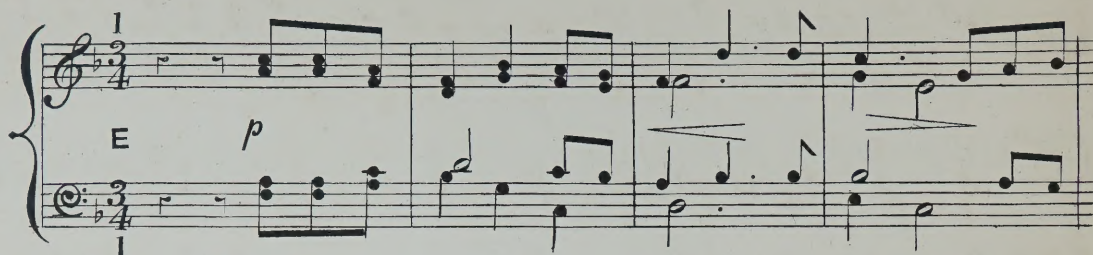
## "I PRITHEE SEND ME BACK MY HEART."

PART SONG.

HENRY SMART.

*Andante  
con moto.*

♩ = 58.





## THE MOON.

PART SONG.

HENRY SMART.

*Andante*  
*con moto.*

♩ = 92.

First system of musical notation. The key signature is one sharp (F#). The time signature is common time (C). The music is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The first measure of the right hand is marked with a '1' above the staff. The first measure of the left hand is marked with an 'E' and a '1' below the staff.

Second system of musical notation. The music continues with a melody in the right hand and a bass line in the left hand. The first measure of the right hand is marked with 'cres:' (crescendo). The second measure of the right hand is marked with 'dim:' (diminuendo). The third measure of the right hand is marked with 'p' (piano).

Third system of musical notation. The music continues with a melody in the right hand and a bass line in the left hand. The first measure of the right hand is marked with 'f' (forte). The second measure of the right hand is marked with 'f' (forte).

Fourth system of musical notation. The music continues with a melody in the right hand and a bass line in the left hand. The first measure of the right hand is marked with 'dim.' (diminuendo). The second measure of the right hand is marked with 'p' (piano).

Fifth system of musical notation. The music continues with a melody in the right hand and a bass line in the left hand. The first measure of the right hand is marked with 'rall:' (rallentando). The second measure of the right hand is marked with 'p' (piano).

## ROMANCE.

FROM SONATINA.

BERTHOLD TOURS.

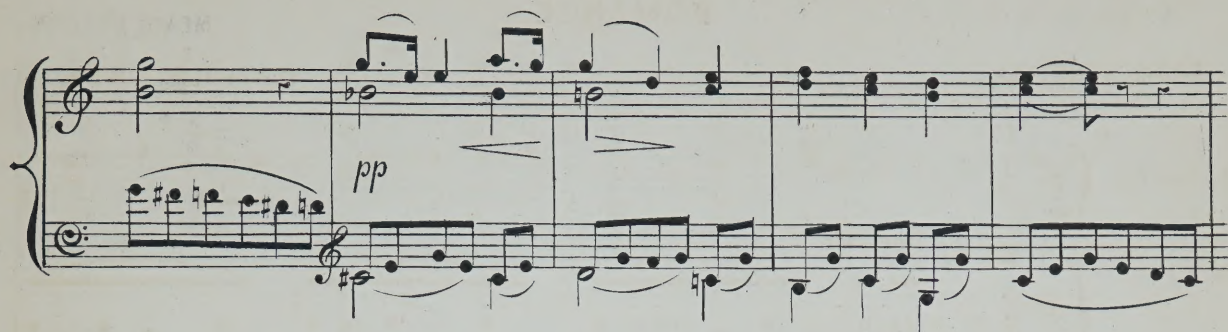
*Andantino.*  
♩ = 84.

1  
E *pp* *Semplice.*

*poco cres:* *poco più animato.* *p*

*Cres... cen... do.* *mf* *dim:*





First system of musical notation. The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. A *pp* (pianissimo) dynamic marking is present in the left hand.



Second system of musical notation. The right hand features a melodic line with a crescendo leading to a *mf* (mezzo-forte) dynamic, followed by a *p* (piano) dynamic and a ritardando. The left hand continues the eighth-note pattern. A *poco accel:* (poco accelerando) marking is above the right hand. A *dim:* (diminuendo) marking is at the end of the system.



Third system of musical notation. The right hand has a melodic line with an *a tempo.* marking. The left hand continues the eighth-note pattern. A *pp* (pianissimo) dynamic marking is present in the left hand.



Fourth system of musical notation. The right hand has a melodic line. The left hand continues the eighth-note pattern. A *pp* (pianissimo) dynamic marking is present in the left hand.



Fifth system of musical notation. The right hand has a melodic line. The left hand continues the eighth-note pattern. A *p* (piano) dynamic marking is present in the left hand. The system concludes with a double bar line. Above the system, the instruction *Sempre Ritardando e morendo al fine.* is written.



## "SONGS WITHOUT WORDS."

(No 39. BOOK 7.)

MENDELSSOHN.

Presto.

1 *sf*

*f*

*cres:*

*con fuoco.*

*cres:*

*1st time. sf*

*p*

*cres:*

*2nd time.*

*cres:*

*f*





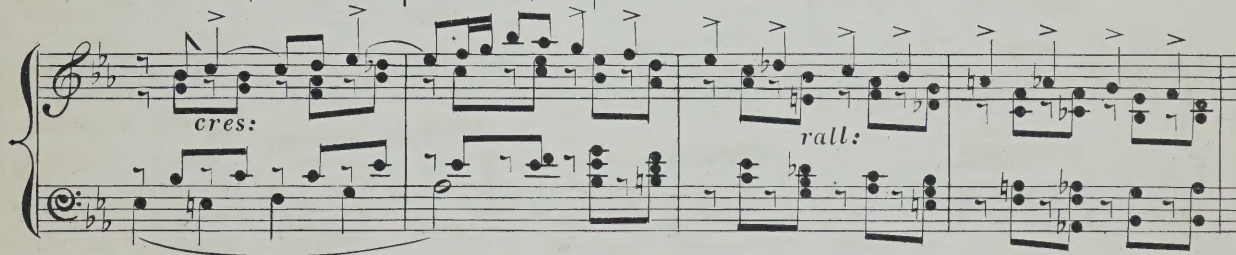
First system of musical notation, featuring a treble and bass staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. A dynamic marking *p* (piano) is present in the right hand.



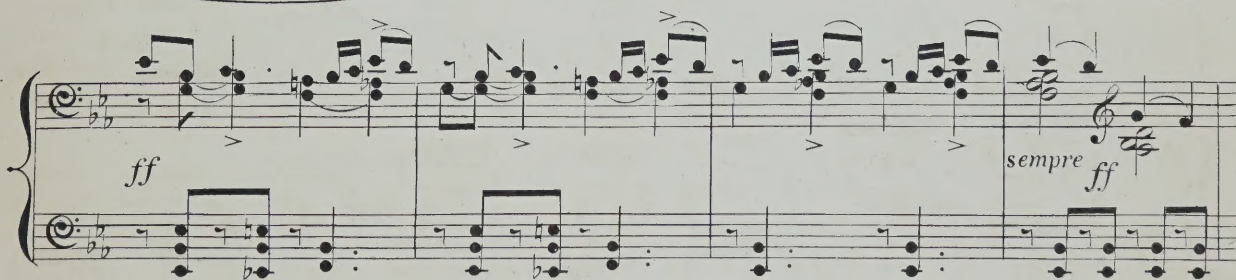
Second system of musical notation, continuing the piece. The right hand plays a series of eighth notes, and the left hand plays a series of quarter notes. A dynamic marking *f* (forte) is present in the right hand.



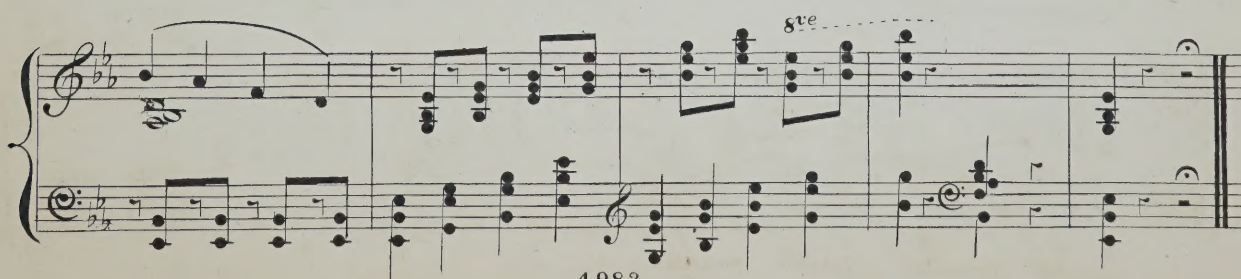
Third system of musical notation, continuing the piece. The right hand plays a series of eighth notes, and the left hand plays a series of quarter notes. A dynamic marking *p* (piano) is present in the right hand.



Fourth system of musical notation, continuing the piece. The right hand plays a series of eighth notes, and the left hand plays a series of quarter notes. Dynamic markings *cres:* (crescendo) and *rall:* (rallentando) are present in the right hand.



Fifth system of musical notation, continuing the piece. The right hand plays a series of eighth notes, and the left hand plays a series of quarter notes. Dynamic markings *ff* (fortissimo) and *sempre ff* (sempre fortissimo) are present in the right hand.



Sixth system of musical notation, concluding the piece. The right hand plays a series of eighth notes, and the left hand plays a series of quarter notes. A dynamic marking *8ve* (octave) is present in the right hand.



Adagio.

1

*mf*

*p*

*cres:*

*mf*

*p*

*sf*

*f*

*dim:*

*p*

*cres:*

*f*

*dim:*

*p*

*cres:*

*f*

*dim:*

*p*

*cres:*

*f*

*dim:*

*p*

*cres:*



# "CHRISTMAS PIECES".

31

NO. 1.

OP. 72.

MENDELSSOHN.

*Allegro  
nontropo.*

1



## NO. 2.

*Andante sostenuto.*

**1**

**E** *p* *sempre legato.*

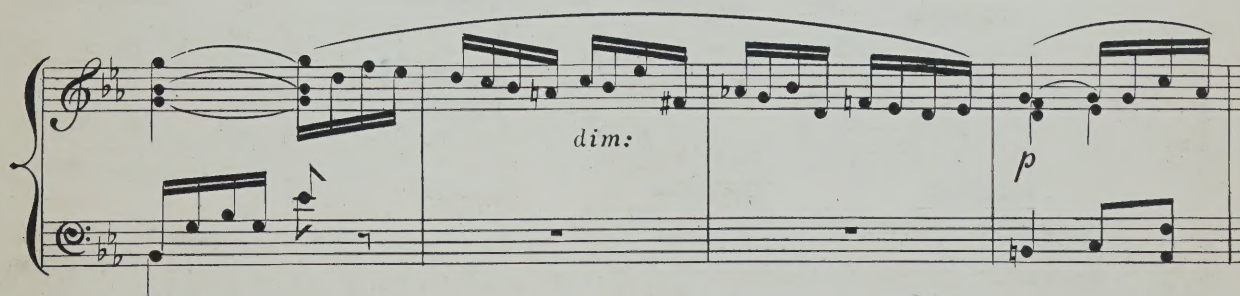
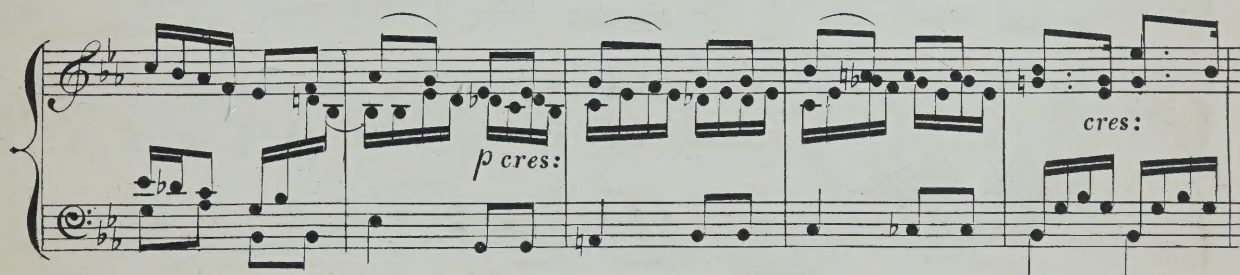
*cantabile.*

*p*

*cres:*

*f* *dim:*







## NO. 3.

*Allegretto.*

1  
E p

*sf*

*cres:* *sf* *dim:*

*dim:* *p*

*cres:* *f* *p*

*cres:*

*dim:* *p*

4983



## NO. 4.

*Andante  
con moto.*

1

*p*

*f* *dim:* *cres:* *f* *dim:* *pp*

*cres:* *p* *dim:*

*cres:* *f* *dim:*

*pp*

4983

The musical score is for a piece titled "NO. 4." in E major, 6/8 time, marked "Andante con moto." The score is written for piano and consists of seven systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo marking "Andante con moto." is placed to the left of the first system. The score includes various dynamic markings: *p* (piano), *f* (forte), *dim:* (diminuendo), *cres:* (crescendo), and *pp* (pianissimo). The piece concludes with a double bar line and a repeat sign.



## SECTION 2.

(ARRANGED FOR HARMONIUMS WITH TWO SETS OF VIBRATORS.)

## "ALMIGHTY AND MERCIFUL GOD".

ANTHEM

SIR JOHN COSS.

*Moderato.*

1.2

*E mf*

1.2

*p*

*cres:*

*cres:*

*f*

*cres:*

*f*

*p*

*slentando.*



## "PEACE BE WITHIN THY WALLS."

FROM AN ANTHEM.

C. E. HORSLEY.

*Moderato.*

1  
E *pp*

2 *p*

2

2

2

2

4983



This page of musical notation, numbered 38, contains seven systems of piano music. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics are indicated by letters: *p* (piano), *f* (forte), *pp* (pianissimo), and *ppp* (pianississimo). Articulations like accents (*acc.*) and slurs are used throughout. Some measures are marked with a '2' above them, possibly indicating a second ending or a specific articulation. The page concludes with a double bar line and a final fermata. The number 4983 is printed at the bottom center.

4983



## "BREATHE SOFT YE WINDS!"

J. BAPTISTE CALKIN.

PART SONG.

*Andante**con moto.*

Musical score for "Breathe Soft Ye Winds!" by J. Baptiste Calkin. The score is for a piano and voice (Part Song). It consists of eight systems of music. The first system includes a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked *Andante con moto.* and the dynamics are *E p*. The score features various musical notations including notes, rests, slurs, and dynamic markings such as *p*, *pp*, *rit:*, *cres:*, *rall:*, *pp a tempo*, and *dim.*. The piece concludes with a double bar line.



## MARCH.

FROM SONATINA.

BERTHOLD TOURS.

*Alla Marcia.*  
♩ = 120.

1

*p*

2

*p*

*Cres...* *cen... do.* *f*

*pp* *mf* *dim:*

*a tempo.*  
8<sup>ve</sup>

*pp poco rit:* *molto legato e p espressivo.*



8<sup>ve</sup>

8<sup>ve</sup>

*pp*

*poco rit:* 2 8<sup>ve</sup> *a tempo.* *p*

8<sup>ve</sup> *molto.* *ri...tar...dan...do.* *tempo 19* *p*

2

*p*

*Cres.*

*cen.* *do.* *f*

*pp* *cres:* *f*

*Molto accel:*

*p* *cres.* *cen.*

*do.* *Sempre stringendo al fine.* *f* *ff* *ff* *ffz*

*gva*

*2*

*PED.* \*



STEPHEN HELLER.

*Moderato.*  
♩ = 116.

1  
E *p*  
1

*rall:*  
*p a tempo.*  
*gva*

*p*  
*f*  
*sfz*  
*sfz*

*f*  
*rall:*  
*a tempo.*  
*mf*

*f*  
*p*  
*gva*



This page of musical notation consists of eight systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions like *rall.*, *gva*, *p a tempo.*, *p*, *f*, *sfz*, *mf*, and *8ve* are interspersed throughout the score. The piece concludes with a double bar line at the end of the eighth system.

4983



"SONGS WITHOUT WORDS".

45

NO. 6. BOOK 8.

MENDELSSOHN.

*Andante.*

2

*E mf*

1

*cres: sf p*

*cres: f dim: p sf*

*f p p*

*cres: f p*

*f p*

*cres: p*

*8ve*

*rall: p*



## SECTION 3.

(ARRANGED FOR HARMONIUMS WITH THREE SETS OF VIBRATORS.)

## "THE GLORY OF THE LORD."

FROM AN ANTHEM.

SIR JOHN GOSS.

*Allegro.*

The musical score is written for harmoniums with three sets of vibrators. It begins with a treble clef (G-clef) and a common time signature (C). The key signature has one sharp (F#). The tempo is marked 'Allegro.' and the dynamics include 'G' (G-clef) and 'f' (forte). The score consists of eight systems of two staves each. The music features a variety of chords and melodic lines, with some passages marked with vibrato lines. The score concludes with a double bar line and a repeat sign.



"O THAT MEN WOULD THEREFORE PRAISE THE LORD." 47

FROM AN ANTHEM.

T. ATTWOOD WALMISLEY.

*Moderato.*

The musical score is written for piano and organ. It consists of six systems of staves. The first system is marked *Moderato.* and includes a first ending bracket. The key signature is one sharp (F#), and the time signature is 3/4. The piano part is marked *f* (forte). The organ part has a first ending bracket. The second system features a piano part with a *p* (piano) marking. The third system continues the piano and organ parts. The fourth system includes a piano part with a *f* marking. The fifth system features a piano part with a *p* marking. The sixth system concludes with a *rall:* (rallentando) marking and a final cadence.



## "LET YOUR LIGHT SO SHINE"

JOSEPH. BARNBY.

*Moderato.*

1

E G *mf* *cres:*

*cres:* *f* *dim:*

*mf* *f*

*dim.* *p*

2 *mf* *cres:* G *ff*

*p*

*pp*

4983



"I WILL ALWAYS GIVE THANKS".

49

ANTHEM.

J. BAPTISTE CALKIN.

$\text{♩} = 116.$

**E** *mf*

**G** *ff*

**G** *p*

1

3

The musical score consists of seven systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features the markings *rall.* and *al tempo.*
- System 2:** Includes the marking *λ. 2* above the staff and *λ. 3* below the staff.
- System 3:** Includes the marking *recit:* above the staff, a *p* dynamic marking, and the marking *λ. 1* below the staff.
- System 4:** Includes the marking *cres.* above the staff and a *f* dynamic marking.
- System 5:** Includes the marking *3* above the staff and *3* below the staff.
- System 6:** Includes the marking *λ. 2* above the staff and *λ. 2* below the staff.
- System 7:** Ends with a double bar line.



"THE PEARL DIVERS".

51

PART SONG.

J. L. HATTON.

*Allegretto.*

♩ = 54.

1.3

E f

1.3

p

p

dim:

pp



1. 2. *f* *recit:* 2. 1.

*tempo 1<sup>mo</sup>* *f* 2.

*p*

4983



## SECTION 4.

53

(ARRANGED FOR HARMONIUMS WITH FOUR SETS OF VIBRATORS.)

## "THE LORD IS MY SHEPHERD."

ANTHEM.

G. A. MACFARREN.

1  
E *p*  
1

4  
*cres:*  
*f*  
4

4  
*mf*  
4

4  
*f*  
G

4



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system shows a series of chords and moving lines in both hands. The second system continues with similar textures, ending with a *mf* marking. The third system features a *p* (piano) marking and includes slurs over phrases. The fourth system has a *f* (forte) marking and continues the melodic and harmonic development. The fifth system is more complex, featuring a *p* marking, a *cres:* (crescendo) marking, a *Gp* (pizzicato) marking, another *cres:* marking, a *ff* (fortissimo) marking, and a *p* marking. It also includes a 2-measure rest and a 1.4-measure rest. The sixth system begins with a *pp* (pianissimo) marking and includes a *rall:* (rallentando) marking, leading to a final double bar line.



# "IN THEE, O LORD, HAVE I PUT MY TRUST."

ANTHEM.

BERTHOLD TOURS.

*Moderato.*

1.4

E G f

1.4

*pp*

*cres:*

*p*

*pp*

*dim:*

*Gf*

*Gp*

*Gf*

4

4

4



This page of musical notation consists of seven systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has a complex opening with many beamed notes. Bass staff has a single note. Dynamic marking *p* is present.
- System 2:** Treble staff has many rests. Bass staff has a melodic line. Dynamic marking *p* is present.
- System 3:** Treble staff has a melodic line. Bass staff has a melodic line. Dynamic marking *f* is present.
- System 4:** Treble staff has a melodic line. Bass staff has a melodic line. Dynamic marking *p* is present. There are markings *1.4* and *2* above the treble staff.
- System 5:** Treble staff has a melodic line. Bass staff has a melodic line. Dynamic marking *p* is present.
- System 6:** Treble staff has a melodic line. Bass staff has a melodic line. Dynamic markings *p* and *pp* are present. There are markings *3 4* and *3 4* below the bass staff.
- System 7:** Treble staff has a melodic line. Bass staff has a melodic line. Dynamic marking *pp* is present. The tempo marking *Adagio.* is present.



# "THE LORD IS LOVING UNTO EVERY MAN."

57

ANTHEM.

G. M. GARRETT. Mus: Dcc:

*Andante  
sostenuto.*

1

*E p*

2

*f*

*cres:*

*p*

*rall:*

2

*Con spirito.*

*f*

*gna*



This page of musical notation consists of eight systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat). The notation includes a variety of musical elements:

- System 1:** Features dense chordal textures in the right hand and a more melodic line in the left hand. A dynamic marking of *f* (forte) is present.
- System 2:** Continues the chordal texture in the right hand. A dynamic marking of *G* (piano) is present.
- System 3:** Shows a more active right hand with moving lines and sustained chords in the left hand.
- System 4:** Features a right hand with a series of chords and a left hand with a steady eighth-note accompaniment.
- System 5:** The right hand has a melodic line with some accidentals, while the left hand continues with a steady accompaniment.
- System 6:** The tempo is marked *più lento* (more slowly). The right hand has a series of chords, and the left hand has a steady accompaniment.
- System 7:** The right hand features a series of chords, and the left hand has a steady accompaniment.
- System 8:** The tempo is marked *largo maestoso* (slowly and majestically). The right hand has a series of chords, and the left hand has a steady accompaniment. A dynamic marking of *p* (piano) is present.



This page of musical notation consists of seven systems of staves. The first system begins with a forte (*f*) dynamic and includes a key signature change to two flats. The second system features a four-measure rest in the right hand. The third system includes a decrescendo (*dim:*) and a key signature change to one flat. The fourth system is marked *tempo primo.* and begins with a piano (*p*) dynamic. The fifth system starts with a mezzo-forte (*mf*) dynamic and includes a two-measure rest. The sixth system features a forte (*f*) dynamic and a key signature change to one flat. The seventh system includes a *rall:* marking, a decrescendo (*dim:*), and ends with a mezzo-forte (*mf*) dynamic and a key signature change to two flats.

"STRENGTHEN YE THE WEAK HANDS."

TRIO FROM  
"THE WILDERNESS."

SIR JOHN GOSS.

*Rather slow.*

First system of the musical score. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Rather slow." The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a melodic line with a first ending bracket labeled "1" and a second ending bracket labeled "4". The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a bass line with a first ending bracket labeled "1" and a second ending bracket labeled "4". The piece concludes with a double bar line and a 3/4 time signature.

*With spirit:*

Second system of the musical score. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "With spirit:". The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a melodic line with a first ending bracket labeled "1" and a second ending bracket labeled "4". The second staff begins with a bass clef, a key signature of one sharp, and a 3/4 time signature. It contains a bass line with a first ending bracket labeled "1" and a second ending bracket labeled "4". The piece concludes with a double bar line and a 3/4 time signature.

Third system of the musical score. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "With spirit:". The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a melodic line with a first ending bracket labeled "1" and a second ending bracket labeled "4". The second staff begins with a bass clef, a key signature of one sharp, and a 3/4 time signature. It contains a bass line with a first ending bracket labeled "1" and a second ending bracket labeled "4". The piece concludes with a double bar line and a 3/4 time signature.

Fourth system of the musical score. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "With spirit:". The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a melodic line with a first ending bracket labeled "1" and a second ending bracket labeled "4". The second staff begins with a bass clef, a key signature of one sharp, and a 3/4 time signature. It contains a bass line with a first ending bracket labeled "1" and a second ending bracket labeled "4". The piece concludes with a double bar line and a 3/4 time signature.



A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the left hand, and a series of chords and single notes in the right hand. The score is divided into two systems, each with four measures. The first system ends with a double bar line, and the second system ends with a double bar line. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

A musical score for a piano piece. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#). The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes, with some longer note values. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern. The piece concludes with a final chord in the treble staff.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The time signature is 4/4. The music is in common time, with a tempo marking of 'Allegretto'. The score includes a variety of musical notations, including notes, rests, and dynamic markings such as *f*, *p*, and *G*. The melody is written in the Treble clef, and the accompaniment is in the Bass clef. The piece concludes with a double bar line and a repeat sign.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass clef, with a key signature of one sharp (F#). The melody is primarily in the Treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The Bass staff provides a harmonic accompaniment with chords and single notes. The piece begins with a treble clef and a key signature of one sharp. The melody starts on a middle C (C4) and moves upwards. The accompaniment consists of chords and single notes, often beamed together. The piece ends with a double bar line. The title "The Rose Tree" is written in a decorative font at the bottom of the page.



# "FEAR NOT, O LAND, BE GLAD AND REJOICE".

FROM AN ANTHEM.

SIR JOHN GOSS.

*Allegro.*

1. 4 *gva*

*f*

1. 4

*gva*

*gva*

*E p*

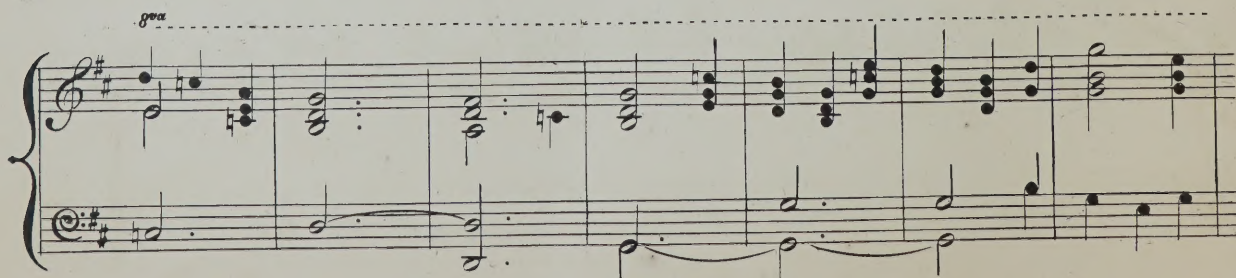
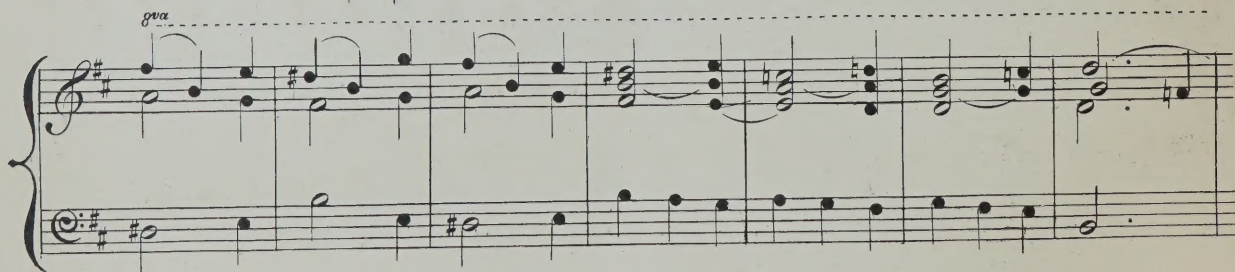
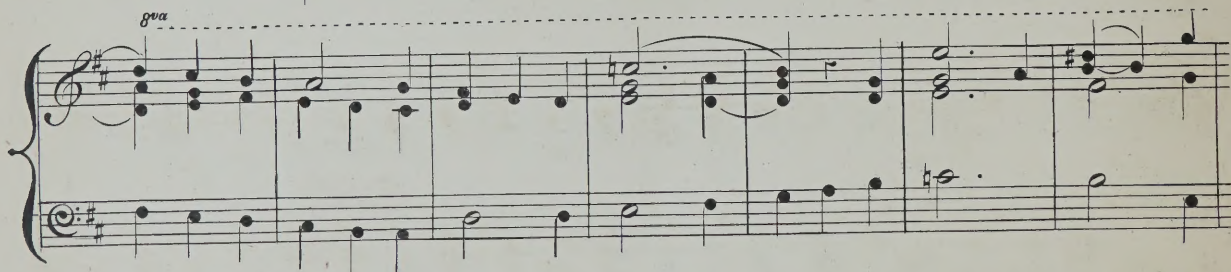
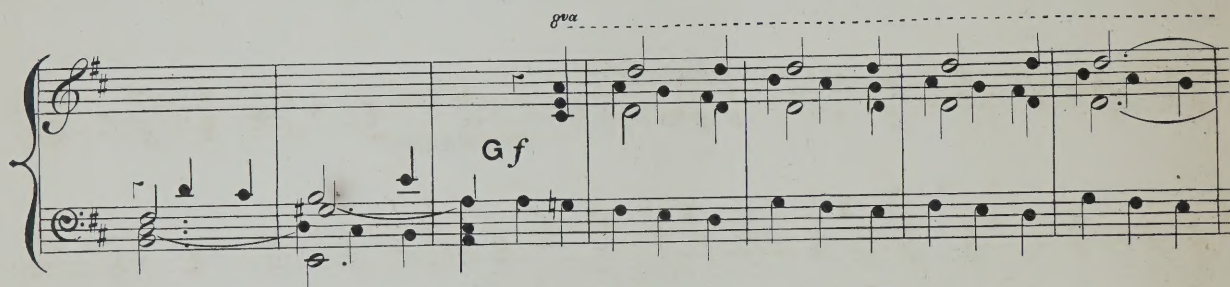
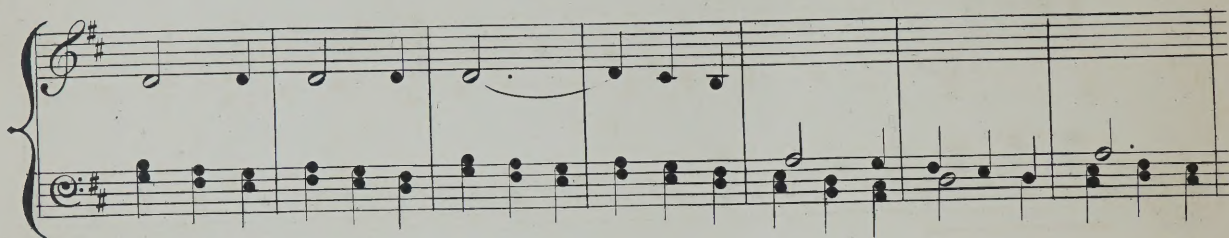
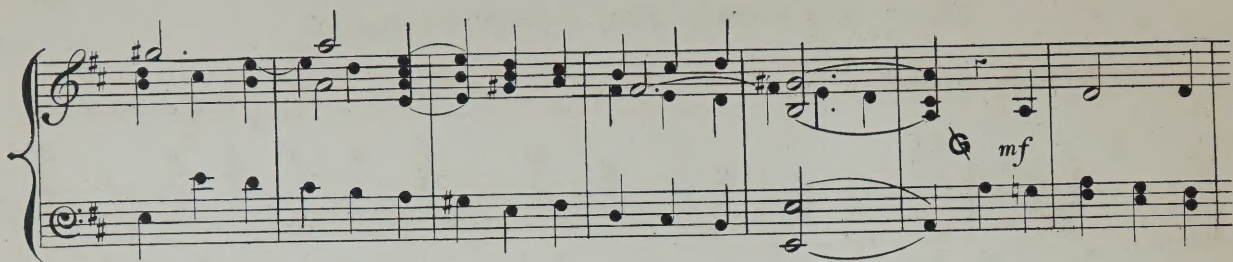
*cres:*

*gva*

*E G f*









*gna*

*gna*

*gna*

*gna*

*gna*

*più lento.*



## "COME UNTO ME."

SACRED SONG.

WILLEM COENEN.

*Maestoso.*

1 4

*Maestoso.*

*E p*

*f*

1 4

1. 4. 2.

*p*

3

*dim.*

*p*

1. 4.

1

*p*

*f*

*dim.*

4

1. 3

*tempo:*

*p rall:*

*p*

4 1

4

*Andante.*

*p*

*p*



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics and articulations are indicated throughout the piece.

**System 1:** The first system begins with a treble staff and a bass staff. The bass staff has a series of chords. Dynamics include *mf* and *dim:*.

**System 2:** The second system continues the piece. Dynamics include *cres:*, *f dim:*, and *p*.

**System 3:** The third system features a treble staff with a series of notes and a bass staff with chords. Dynamics include *cres:* and *f*.

**System 4:** The fourth system includes a treble staff with notes and a bass staff with chords. Dynamics include *cres:*, *f*, and *rall*.

**System 5:** The fifth system features a treble staff with notes and a bass staff with chords. Dynamics include *tempo.*, *ff*, *dim.*, *p*, *cres:*, *f*, *rall:*, and *f tempo.*.

**System 6:** The sixth system includes a treble staff with notes and a bass staff with chords. Dynamics include *dim:*, *p*, *cres:*, *rall:*, and *f*.



## "THERE IS A GREEN HILL FAR AWAY."

SACRED SONG.

CHARLES GOUNOD.

*Andante*  
*Moderato.*

1 2 4

E p

1 2

This system contains the first two staves of the piece. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature and common time, providing a harmonic accompaniment with chords and moving lines. The tempo markings 'Andante' and 'Moderato.' are placed to the left of the staves. Above the first measure of the upper staff are the numbers '1 2 4', and above the first measure of the lower staff are the numbers '1 2'. The dynamic 'p' (piano) is indicated in the first measure of the lower staff.

cres: dim:

2

This system contains the third and fourth staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. The dynamic 'cres:' (crescendo) is marked in the third measure of the upper staff, and 'dim:' (diminuendo) is marked in the fourth measure. A fermata is placed over the final measure of the upper staff. The number '2' is written below the second measure of the lower staff.

2 3

p

3

This system contains the fifth and sixth staves. The upper staff features a triplet of eighth notes in the first measure, indicated by the numbers '2 3' above it. The lower staff also features a triplet of eighth notes in the first measure, indicated by the number '3' below it. The dynamic 'p' (piano) is marked in the first measure of the upper staff.

p

cres: dim:

This system contains the seventh and eighth staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. The dynamic 'p' (piano) is marked in the first measure of the upper staff. The dynamics 'cres:' and 'dim:' are marked in the fourth measure of the upper staff.

3

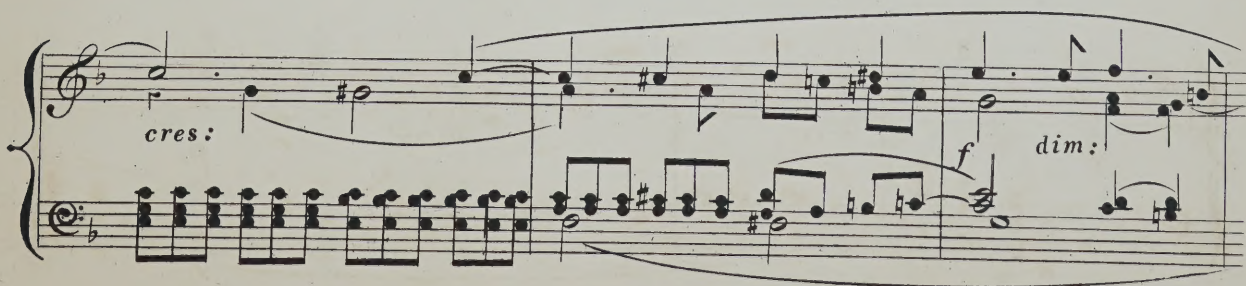
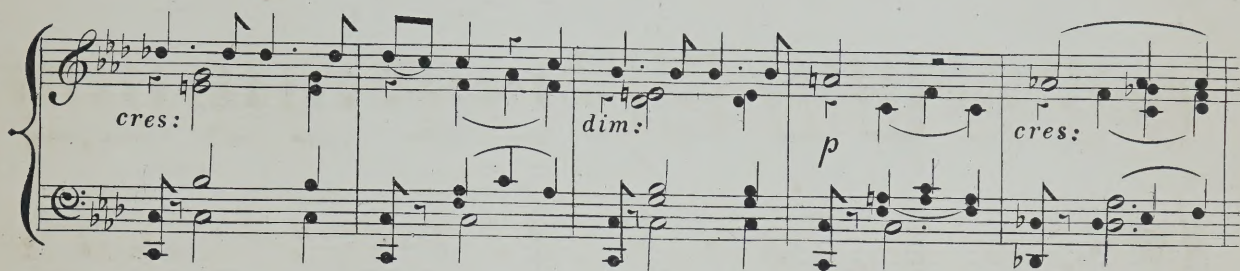
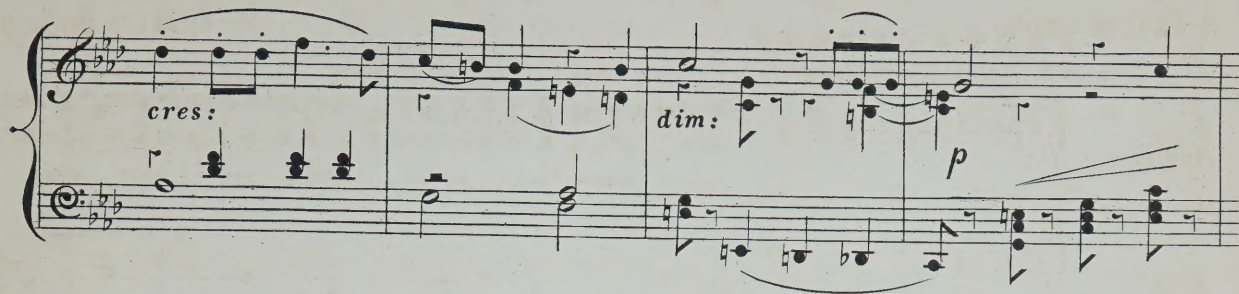
p

cres: dim: p

3

This system contains the ninth and tenth staves. The upper staff features a triplet of eighth notes in the first measure, indicated by the number '3' above it. The lower staff also features a triplet of eighth notes in the first measure, indicated by the number '3' below it. The dynamic 'p' (piano) is marked in the first measure of the upper staff. The dynamics 'cres:', 'dim:', and 'p' are marked in the fourth measure of the upper staff.







This page of musical notation consists of six systems, each with a treble and bass staff. The key signature has one flat (B-flat). The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics are indicated by *p* (piano), *pp* (pianissimo), and a crescendo marked with a dashed line and the word *cres*. The lyrics "cres - cen - do:" are written under the third system. The piece concludes with a double bar line at the end of the sixth system.

4983



## ANDANTE.

FROM THE  
"SON & STRANGER."

MENDELSSOHN.

1  
E *p*

*dolce.* 4

*pp* *cres.* 3 *p* 3

*cres.* 2 *G* *f*

*dim:* *pdim:* *pp* 1 2 3

*cres.* *f* *pp* 1 4



## "SONGS WITHOUT WORDS."

(No 41. BOOK 7.)

MENDELSSOHN.

*Allegretto.*

14

E G

*f*

*ff*

14

*dim:*

*p*

*mf*

*p*

*mf*

*p*

*p*

*cres:*

*sf*

*f*

*p*



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

The first system features a *sf* (sforzando) marking in the bass staff and a *p* (piano) marking in the treble staff.

The second system includes a *cres:* (crescendo) marking in the bass staff.

The third system features a *p* (piano) marking in the bass staff.

The fourth system includes *sf* (sforzando) and *p* (piano) markings in the bass staff.

The fifth system includes a *sf* (sforzando) marking in the bass staff and a *f* (forte) marking in the treble staff.

The sixth system includes a *ff* (fortissimo) marking in the bass staff and a *p* (piano) marking in the treble staff.

There are also several *2* markings, likely indicating a second ending or a second measure, in the fifth and sixth systems.



## FESTAL MARCH.

J. BAPTISTE CALKIN.

*Tempo di  
marcia.*  
 $\text{♩} = 96.$

1.4  
E *p*  
1.4

G *f*

G *p*

G *f*



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and includes various musical notations such as notes, rests, and dynamic markings.

- System 1:** The right hand (R.H.) features a melodic line with slurs and accents, while the left hand (L.H.) provides a steady accompaniment. A *ff* (fortissimo) marking is present in the right hand.
- System 2:** Continues the melodic and accompanimental patterns from the first system.
- System 3:** Similar to the previous systems, with a focus on the right hand's melody.
- System 4:** Includes explicit markings for "R.H." and "L.H." above and below the staves, respectively, indicating the right and left hands. A *gva* (glissando) marking is also present.
- System 5:** Features a *mf* (mezzo-forte) marking in the right hand, indicating a change in dynamics.
- System 6:** Concludes the page with a *ff* marking in the right hand and a *gva* marking above the staff.



The musical score consists of seven systems of staves. The notation includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *cal:* (crescendo), *sf* (sforzando), and *ff* (fortissimo). Articulations like accents (^) and staccato are used throughout. Tempo markings include *rit:* (ritardando) and *a tempo.* (return to tempo). The score also features specific performance instructions: "L'accompagnamento sempre staccato" (The accompaniment is always staccato) and "L.H." (Left Hand). At the bottom right, a box contains the tempo marking "♩ 4.2.3". The bottom left of the page shows the number "2.3".



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a treble staff with a melodic line and a bass staff with a supporting line. A slur is present over the first few measures of the treble staff.
- System 2:** Includes a treble staff with a melodic line and a bass staff with a supporting line. A slur is present over the first few measures of the treble staff. A dynamic marking of *p* (piano) is visible in the bass staff.
- System 3:** Includes a treble staff with a melodic line and a bass staff with a supporting line. A dynamic marking of *G ff* (G fortissimo) is visible in the bass staff.
- System 4:** Includes a treble staff with a melodic line and a bass staff with a supporting line. A dynamic marking of *R.H.* (Right Hand) is visible in the treble staff, and a dynamic marking of *L.H.* (Left Hand) is visible in the bass staff.
- System 5:** Includes a treble staff with a melodic line and a bass staff with a supporting line. A dynamic marking of *mf* (mezzo-forte) is visible in the bass staff.
- System 6:** Includes a treble staff with a melodic line and a bass staff with a supporting line. A dynamic marking of *ff* (fortissimo) is visible in the bass staff.



*gva* ..... *loco.*  
*poco rit:* *atempo.*

*più animato.*

*gva* .....  
*loco.*  
*rall: sempre.*

*gva* .....  
*fff*

The musical score consists of six systems of grand staves (treble and bass clef). The first system includes tempo markings *loco.*, *poco rit:*, and *atempo.* with a dashed line above the treble staff labeled *gva*. The second system is marked *più animato.* The third system is marked *loco.* and *rall: sempre.* with a dashed line above the treble staff labeled *gva*. The fourth system is marked *fff* and has a dashed line above the treble staff labeled *gva*. The notation includes various note values, rests, and dynamic markings.



# MARCH.

79

FROM THE ORATORIC  
"ABRAHAM".

B. MOLIQUE.

*Allegro.*  
♩ = 144

1

E *pp*

*pp*

*p*

*mf*

2



This page contains six systems of musical notation for piano, written in a key signature of two flats (B-flat and E-flat). The notation includes various dynamics and markings:

- System 1:** Features a forte (*f*) dynamic in the right hand and a second ending bracket labeled "2" in the left hand.
- System 2:** Continues the melodic and harmonic development with various articulations.
- System 3:** Includes a fortissimo (*ff*) dynamic and a tempo marking of "♩. 4" (half note = 4 beats).
- System 4:** Shows a piano (*p*) dynamic in the right hand and a fortissimo (*ff*) dynamic in the left hand, with a "simile" marking indicating a similar texture.
- System 5:** Features a fortissimo (*sf*) dynamic and a "1st time." marking above the staff.
- System 6:** Concludes the page with a piano (*p*) dynamic and a fortissimo (*sf*) dynamic.



2<sup>nd</sup> time.

*Gp*

*p*

*hr*

*Gp*

*cres* ..... *cen* ..... *do*.

*f*

*gva*



This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system is marked 'gza' (grazioso) and features a dashed line above the treble staff. The second system includes a 'ff' (fortissimo) marking. The third system has a 'sf' (sforzando) marking. The fourth system has a 'sf' marking. The fifth system has a 'sf' marking. The sixth system has a 'sf' marking. The seventh system has a 'sf' marking. The notation is complex, with many notes and rests, and some systems have a dashed line above the treble staff.





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